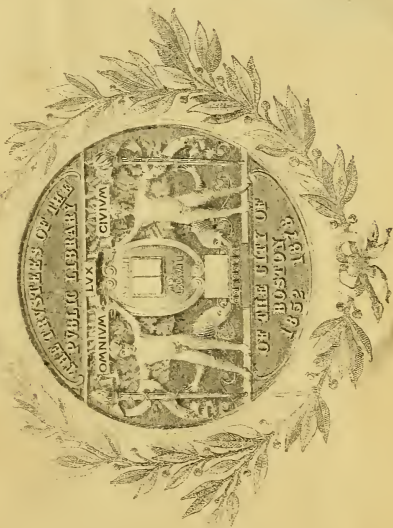


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THE  
YOUNG REPORTER.

OR,

How to Write Short-Hand.

A COMPLETE PHONOGRAPHIC TEACHER.

BEING

AN INDUCTIVE EXPOSITION

OF

PHONOGRAPHY,

INTENDED AS A SCHOOL-BOOK, AND TO AFFORD COMPLETE AND  
THOROUGH INSTRUCTION TO THOSE WHO HAVE NOT  
THE ASSISTANCE OF AN ORAL TEACHER.

BY E. WEBSTER.

REVISED BY ANDREW J. GRAHAM.

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## P R E F A C E .

PHONOGRAPHY is the invention of Mr. ISAAC PITMAN, of Bath, England. It has been before the public since the year 1837 and, on account of its great philosophical beauty and utility, has won many warm and enthusiastic admirers, both in Great Britain and America. The world will ever be indebted to the indefatigable author of this beautiful system of writing, for the great benefit it is destined to confer upon millions, who now know not of the existence of this mental railroad. Mr. PITMAN, aided by others who have thoroughly mastered the art, has, from time to time, been able greatly to simplify and improve the system in some of its details.

Two years ago, a Phonetic Council of one hundred persons (fifty in Great Britain, and fifty in

America) was elected by a popular vote of the Phonographers of each country, for the purpose of uniting the efforts and skill of all in effecting some further improvements in the art. This Council terminated its labors (so far as Phonography is concerned) on the first of January, 1852. After a long and patient investigation of the subject, it was almost unanimously agreed to introduce two new letters into the Phonographic alphabet, and change the system in some other respects. It is reasonable to believe, that, after so long and so thorough an investigation, made by the most experienced Phonographers, the system is as near perfection as it is possible for an art to approximate; and that there exists no necessity for change hereafter.

These improvements have rendered the publication of a new treatise on Phonography necessary, and hence the present work.

The author of the following pages claims nothing original in Phonography, having simply embodied his own experience, as a practical teacher of the art. He has thoroughly studied the wants of the

beginner, and has, by a series of simple, analytical and inductive exercises, endeavored (and he has reason to hope the effort has been successful) to remove all that is embarrassing and discouraging to the student in the commencement of his Phonographic studies. Under each rule is a Reading Exercise in Phonography, and a Writing Exercise in common type, so that he at once makes a practical application of the rule, both in reading and writing, and no word is introduced until it can be written the best way. This arrangement precludes the necessity of his ever being required to unlearn that which has cost him much time and labor to learn; but, on the contrary, he is led on, step by step, from principle to principle, until he has travelled over the whole ground occupied by Phonography, or, in other words, the whole ground occupied by the English language, and made complete master, not only of an art by which he can write with the speed of oratorical speech, but the philosophy and fundamental principles of all languages.

If the following pages shall be instrumental in spreading more widely the benefits of Phonography, the author will feel himself amply rewarded for his labor.

E WEBSTER.

---

### EDITOR'S NOTE

THE revision of this work was commenced at the instance of several phonographic teachers who preferred it to other treatises of the kind. The revision has been completed. A few words as to its character and extent. It is now completely conformed to all the improvements that were made in Phonography by the Phonetic Council in 1852; the faulty outlines have been replaced by those which experience has shown to be best; the exercises at the close of the book have been re-engraved, and made to accord with the "improvements;" a chapter of miscellaneous observations has been added; and the authorized and alphabetically-arranged lists of word-signs have replaced the list given in former editions. This treatise, it is now believed, will subserve the purposes of both teachers and pupils better than any other phonographic instruction-book extant. Together with the "Reporter's Manual," it furnishes a complete course of instruction in phonetic shorthand. Thousands, even without the aid of a phonographic teacher, have become good phonographic writers by their aid—may thousands more!

PHONETIC DEPÔT, NEW YORK, *October, 1855.*

## INTRODUCTION.

IN commencing a new study, it is natural for persons to wish to know something concerning the nature of the art or science that is about to engage their attention, and occupy their time. And it is not only natural, but wise, for them to inquire what *benefit* they can reasonably expect to derive from it. To enable them to form a correct judgment upon this point, is our present object.

Phonography has been before the public since 1837 and has stood the test of criticism, scrutiny, and investigation. It has, by its simplicity, utility, and philosophical beauty, attracted the attention, interested, and instructed, many hundred thousand persons, in Great Britain and America. The learned and unlearned have investigated it; and, without exception, awarded it their unreserved praise. The study is a source of pleasure and delight: the old admire its simplicity and phi-

losophical brevity; the young hail it as a time and labor-saving art. For accuracy and despatch in business transactions, it is unsurpassed by any system of writing ever known. To the lawyer, the minister, and the editor, it is as the railroad to the traveller. That the steam engine has given some additional facilities in locomotion, no one will deny. To travel from New York to Boston, or Washington, is now a pleasant excursion; the time was, when it required more days than it now does hours; and no man, after having been once dragged through the mud, in the old, uncomfortable, lumbering stage-coach, occasionally prying it out of the mire with a rail, has any wish or inclination to travel over the route again.

What the steam engine has done in locomotion and commerce, PHONOGRAPHY will do in fastening thought upon paper. Speeches, sermons, and editorial articles, that now require the labor of six hours, can be written in one. Introduce Phonography into our schools; let the children study it, as they study other branches of learning, guided by a competent and judicious teacher; and, when they enter the business of life, they will pen their own thoughts at the rate of two hundred and fifty

words per minute! Nay, start not at this statement though startling, it is, nevertheless, *true!* We have seen boys write over two hundred words in one minute, in less than two years from the time they first saw the Ponographic alphabet.

Now, contrast this with the speed at which the most rapid long-hand writer can commit words to paper, and it will be seen that the gain is immense. The most rapid writer, in the common hand, can, by great effort, write only forty-three words per minute, and that only for a few minutes at a time. The ordinary rate of long-hand writing is about twenty or twenty-five words per minute.

The literary men of the coming generation, by mastering Phonography, can pen their thoughts at the rate of two hundred and fifty words per minute, and send them to the press without being driven to the disagreeable drudgery of scrawling them out in long-hand. The amount of mental work a man can do in a lifetime, with this mighty engine at his command, is almost beyond computation. It is a fact, no less true than lamentable, that a man's best thoughts are often the most evanescent: they come like the vivid flashes of lightning, to illumine the darkness of the night



for a moment, and are gone, perhaps never to return; like shadows o'er the heath they come, so depart, leaving no trace behind.

Every man, who has been in the habit of writing, knows that there are moments, when he seems to be elevated by a kind of inspiration: thought crowds on thought, impatient for utterance; the imagination is alive, and acts with all the speed of electricity. In these favored moments, he feels the want of some rapid means of fastening words upon paper: the tardy movements of the hand cripple and clog the imagination in its sublime and lofty flights: the mind, without Phonography, is like an eagle without pinions—strong, but powerless.

He that writes much, will in time write well; and the ready writer is in the way of becoming a deep thinker: the deep thinker and ready writer will become, in time, a correct and ready speaker.

The incidental advantages derived from the study of Phonography are numerous. A correct knowledge of the fundamental principles and philosophy of all language is secured: and the mental discipline, in following a speaker, is unsurpassed, even by the study of mathematics; every faculty of the mind is aroused; every energy is brought



to a focus; "thoughts that breathe, and words that burn," pass in at the ear, and run out at the finger-ends, in characters as legible and symmetrical as if done by the Daguerreian's art—speech daguerreo-typed!

The young man, who commences life without a knowledge of Phonography, starts upon a long journey, perhaps, in an old, worn-out, rickety, Mexican Diligence, drawn by woe-begone skeleton-mules, urged on by the motive power of a Mexican 'goad.' If, on the contrary, he commences this journey, with a thorough knowledge of this art in his head, and its practical utility at his finger-ends, he starts upon this eventful career in a strong, well-made car, drawn by the snorting fire-steed, whose iron sinews never tire. That the latter enjoys advantages over his more conservative fellow-traveller, no man of sense will deny. Said THOMAS BENTON, when presented with a verbatim report of one of his masterly speeches, taken by a little boy, "Had this art been known forty years ago, it would have *saved me twenty years of hard labor!*" The Honorable Senator uttered but a part of the truth: the labor of *six* years can be done in *one!*

For verbatim reporting, correspondence, book keeping, memoranda, and composition, Phonography is unequalled by any system of writing ever invented. Books are written, and sent to the compositor in Phonographic manuscript, and set up without difficulty, and with less errors than is usual with common long-hand manuscript; in proof of this, we point in triumph to the fact, that this work has been written entirely in Phonography, and set up by Mr. CHARLES BLANCHARD, Phonographic Compositor; making a clean saving of five-sixths of the mechanical labor to the author.

Business letters are dictated by merchants to their Phonographic clerks, in a few minutes, that would require hours to write them themselves; and inventories of goods are taken as rapidly as they can be called off. Literary men, who do not understand Phonography, employ Phonographic amanuenses, thereby securing to themselves the advantages of Phonography, without being at the trouble of learning it, as the business man avails himself of the despatch of the telegraph, without building one of his own.

To the mechanic and working man, Phonography comes as a co-laborer, to aid him in the acqui-

sition of knowledge, as the steam engine aids him with speed and power, in the accomplishment of ends to which muscular power is utterly inadequate.

To the young, who are toiling up the hill of science, Phonography affords great facilities. If the student be poor, let him master this great art, and convert his knowledge into gold. "Phonographic boys," not yet nineteen years old, are now getting \$200 per month! If they were to-day destitute of a knowledge of Phonography, they could not get \$20 per month. What has been done, can be done again; it requires but the determined effort.

Most of the verbatim reporting in the United States is now done in Phonography; but that a few should become rapid writers, and make money out of Phonography, is, to our thinking, a very small matter; the art is like the air we breathe, or the light of the sun—for everybody—for the *million*. It knocks gently at the door of the school-house, and unobtrusively asks for admission. It comes to lend its aid and stimulus to the young and vigorous mind; not to one, but to all. Phonography should be as familiar in the school-house

as the spelling-book, and as well worn. Here is a great boon, the common property of all; shall they not have it? To the schoolmaster, to the school committee, to the trustees and controllers, to one and to all, we say, Shall they not have it? What hinders? Teachers may master Phonography from the books, and teach it to the children under their care, if they are persons of energy; if not, they have no business in the school-room: the leprosy of indolence is contagious, and the school-house is no place for a person afflicted with that disease. Let it not be said that the trustees and directors are fearful of innovations. The art of printing was once a great innovation; but what a glorious morn was that, when GUTTENBERG, in his smoky, dusty shop, said, by the power of moveable types,

“Let there be light!”

and light was. Your magnetic telegraph, your steam engine, your cotton gin, were all, all, once innovations, and yet you could not—nay, you would not—do without them now. Think not of the innovation, but of the immense benefit you will confer upon the children under your care: they are innocent and helpless; they take what

you give them; you bring them mental food, as the old bird feeds her young; they ask for *bread*, will you give them a *stone*? You have a more rapid means of transit from place to place than your fathers had, and you rejoice in the improvement; give the children, under your fostering care, a means of fastening thought upon paper with the rapidity of oratorical speech, and they will reward you, with overflowing hearts of gratitude, when, in the years of maturity, they shall appreciate the boon.

To the editorial fraternity, we appeal with confidence for aid in this great work of mental elevation. Phonography is an invention second to none that has ever blessed and gladdened the hearts of men; aid us, then, with your powerful pens, and with your influence. If so be that you never enjoy its advantages, your children may; if not *your* children, perhaps the orphan boy, and the friendless, may be benefited by it. A kind-hearted old man will plant fruit-trees, although he knows that, in all probability, he will slumber in the silent grave ere the golden fruit shall ripen upon their branches.

All may not have the time to peruse the pages

## EXPLANATION OF TERMS.

PHONOGRAPHY is the art of writing by sound. The term is derived from two Greek words: *phone*, sound, or voice; and *graphein*, to write, to write the voice; or to write the sounds of the voice by using characters, each one of which represents an elementary sound.

PHONOGRAPH, a written letter or character representing a sound of the voice; as, ' *e*, \ *b*.

LOGOGRAM, a word-sign or phonograph which, for the sake of brevity, represents a whole word; as, / for *advantage*.

PHONOTYPY, printing by sound; by using an alphabet containing as many letters as there are elementary sounds in the language.

PHONETICS, the science on which phonography and phonotypy are based.

"A science consists of general principles that are to be known; an art, of particular rules for some thing that is to be done."—*Archbishop Whateley*.



## LESSON I.

EACH phonograph or letter should be committed to memory as the representative of a distinct sound. It should not be associated in the mind with the letters of the old alphabet, but should be so fixed in the memory, that the phonograph will bring to mind the sound that it represents, and the sound will suggest the phonograph. To accomplish this, it is well to make the phonograph repeatedly, giving the sound it represents at the same time. If there is doubt in the mind as to the correct sound, let the student pronounce the word containing the sound, and then the letter or letters representing the same sound that the phonograph does, and he will have no difficulty in giving the *correct* sound.

In the phonographic alphabet, it will be seen that the letter or letters representing the same sound that the phonographic character does are in *Italics*. For instance: in the word *now*, the first element is represented by the phonograph *~*, and the last by *^*; let him pronounce the whole word, and then drop the first element, and he will have the sound represented by the *ow*, or *^*.

The vertical and inclined phonographs are written downwards, with the exception of / when standing alone, which is made from the line of writing upward; the horizontal from the left to the right.

The *first* place is at the point of beginning; the *second* place in the middle; and the *third* place at the end or termination of the phonograph.

### TABLE OF VOWELS, DIPHTHONGS, AND TRIPHTONGS.

#### DOT-VOWELS.

Long.      Short.

First place.

• e      • ĭ

Second place.

• a      • ě

Third place.

. ah      . ă

#### DASH-VOWELS.

Long.      Short.

- aw

- ǒ

- o

- ŭh

- cc

- ǒǒ

#### DIPHTHONGS.

First place.

˘ i      ˆ oy

Second place.

˙ ayey      ˙ o·i

Third place.

ˆ ow      ˆ ahi

#### TRIPHTONGS.

ˆ wi ˘ woi

ˆ wou

*ew*



## LESSON II.

To write words phonographically, it is necessary first to ascertain the sound heard in their pronunciation; this can be done very readily, by pronouncing the words slowly.

The consonant-phonographs are written first, the pen passing from the formation of one consonant to that of another, without being raised from the paper until the consonant outline of the word is completed. The vowels are inserted afterwards, but must not be allowed to touch the consonants.

If the vowel precedes the perpendicular or inclined consonant, it is placed at the left, thus: ʼ, ʼ; if it follows, it is put on the right, thus: ʼ, ʼ. If the vowel precedes the horizontal consonant, it is placed above it, thus: ʼ, ʼ; if it follows, it is placed below, thus: ʼ, ʼ.

The first-place vowels are put on the side of the consonant, near its beginning, thus: ʼ, ʼ, ʼ; the second-place vowels at the middle, thus: ʼ, ʼ, ʼ; and the third-place vowels near the end, thus: ʼ.

The dash-vowels are usually written at right angles with the consonants, thus: ʼ, ʼ.

The diphthongs and triphthongs occupy the same position in the word that they do in the alphabet, never inclining to the position of a vowel; as, *ea*, *eo*, *ei*, &c.

The position of the vowels may be indicated by a dotted line; as, -.; or the nominal consonant, thus: ʃ, †, or ‡, according to the situation of the vowels placed to it; as, † *Eah*, a proper name; ‡ *E*, for *Edmund*; ʃ *A*, for *Alfred*; et cetera. The stroke-vowels may be written thus: ʇ *O*, for *Oliver*; † ‡ *H(enry) U(mfreville) Janson*. When joined to a consonant, this nominal stroke may be written in any direction; as, †. *maoua*.

Horizontal consonants having an accented vowel in the first place are written above the line, thus:  $\overline{\text{c}}$ ,  $\overline{\text{d}}$ ; but if the accented vowel is second or third place, it is written on the line, thus:  $\text{c}$ ,  $\text{d}$  *Him* and *any* are exceptions; *him* being written on the line, and *any* above, thus:  $\overline{\text{c}}$ ,  $\overline{\text{d}}$

If two vowels precede a consonant, the *first* vowel is put a little further from the consonant than the other, thus: 't; if they follow, the *last* vowel is put a little further from the consonant, thus: 't-

When a vowel is preceded by the aspirate *h*, it is written thus: *h*, or *h*; *w* may be aspirated by a tick, thus: *wh* *awhile*. If there is no consonant in the word, the stroke-letter is used; as, *h* *Ohio*. *He* is written by a light and heavy dot above the line, thus: *h*.

## LESSON III.

WHEN several consonant-phonographs are united, they are termed the *consonant outline* or *skeleton* of a word. The first inclined consonant should rest upon the line of writing, thus: ㄣ *cape*, ㄣ *beak*. Horizontal consonants, having an accented vowel in the first place, are written above the line, thus: ㄣ *nick*, ㄣ *meek*.

All first-place vowels are put to the *first* consonant, thus: ㄣ *keep*, ㄣ *tick*.

All second-place long vowels are put to the *first* consonant; as, ㄣ *bake*, ㄣ *game*.

All second-place short vowels are put to the *second* consonant; as, ㄣ *beg*, ㄣ *dumb*.

All third-place vowels are put to the *second* consonant; as, ㄣ *book*, ㄣ *catch*.

If two vowels come between two consonants, they may be divided between the consonants, without regard to their being short or long vowels; as, ㄣ *palliate*.

A straight-line phonograph is repeated by making it twice the length of a single phonograph; as, ㄣ *cake*, ㄣ *kick*.

*Note.*— Previous lessons should always be thoroughly reviewed at each recitation.

### READING EXERCISE.

1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

### WRITING EXERCISE.


Shake, peak, bake, bale, cheek, check, chalk, peat, pat, pate, pet, foal, feel, fell, fail, fore, fear, keep, cape, cope, cap, form, cheaply, took, coop, chafe, move, make, book, bake.

It has been found convenient, in practice, to give *R* a second form; which is struck from the line of writing upward, at an angle of thirty degrees, and may be called the up-stroke *R*; as, < *roe*, < *ray*. It can readily be distinguished from / *ch*, which is always written downwards, at an angle of sixty degrees; as, L *cheek*, A *rich*. This form of the *R*







## LESSON IV.


THE *s* and *z* may be represented by a small circle, thus: *o s*, *o z*; the circle being thickened a little on one side for *z*, when great accuracy is required. This, however, in practice is seldom done. This form of the *s* and *z* increases both the beauty and speed of the writing. The circle may be joined to the other phonographs. It is made upon the left of the upward *r*, the upper side of *k*, and on the right side of *t*, *ch*, etc., as exhibited in the annexed figure. It is put upon the concave side of the curves, as will be seen by the following simple arrangement:







 \ *sp*, \ *sb*, f *st*, f *sd*, / *sch*, / *sj*, \_ *sk*,  
 \_ *sg*, e *sf*, e *sv*, C *sth*, C *sth*, J *ss*, J *sz*,  
 J *ssh*, J *szh*, e *sl*, \ *sr*, / *sr*, ^ *sm*, e *sn*,  
 e *sng*.

The circle is turned in the most convenient way when it comes between two straight or two curved phonographs, but is very rarely placed upon the back of the curve, thus: *j task*, *C chosen*, *~ mason*.




If the sound of *s* or *z* is heard twice or more in





a word, and in close contact, the circle is made twice its usual size, thus:  *piece*,  *pieces*,  *guess*,  *guesses*.



This character is seldom vocalized, but may be by putting the vowel in the circle, thus:  *exercise*. A large circle is never used at the commencement of a phonograph.

The stroke-phonographs are vocalized the same as if the circle had not been joined to them, thus:  *seat*. The circle is read first, then the vowel, and lastly the consonant-phonograph. But if the vowel follows the circle, the two consonants may be read together; as,  *stay*,  *sty*,  *slow*,  *snow*.

If the circle terminates a word, the vowel is read between the stroke-consonant and the circle, thus:

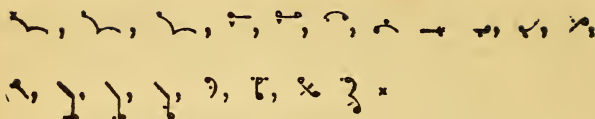
 *face*,  *moose*,  *mouse*.

But when a vowel precedes the *s* at the beginning of a word, the stroke-phonograph should be used, thus:  *ask*,  *Isaac*. When the vowel follows the *s* or *z*, the stroke-phonograph should be used, thus:  *busy*,  *rosy*.

Words which have no other consonant in them should be written with the long sign, thus:  *sea*,  *essay*.

# READING EXERCISE.

f, t, l, e, k, r, s, j, j, j, n, n, n



## WORD-SIGNS.

*Above the Line.*

° the,  
 \ all,  
 \ of,  
 ' or,  
 ' awe, already,  
 ' ought,  
 ' on,  
 \ for,  
 — give,  
 v I,  
 ~ in,  
 ( that,  
 ° is,  
 ° his.

*On the Line.*

. and, an,  
 . a,  
 \ two,  
 \ to,  
 ' but,  
 ' oh,  
 / who,  
 / should,  
 ^ how,  
 v aye (yes),  
 | it,  
 ( without,  
 ° as,  
 ° has.

## WRITING EXERCISE.

Expensive, business, discourse, sell, soil, song,  
 sun, slay, size, eggs, nose, time, toil, rusty, boots,  
 passes, supposes, observes, sorrows, scissors, life,  
 says.



Give me my book. Riches may fill an empty head, and make it giddy; but we all know that "money makes the mare go." He that does not look to his own business, may come to poverty. The poor may have many joys that the rich have not. He who has no business is seldom happy.



WRITING EXERCISE.

Compel, common, concede, conceit, convince, conceal, changing, causing, aiming, fishing, hearing, common sense, laughing, company, commencing, compose, being, beings, sitting, guiding, committee, diminishing, seize, confess, copying, escaping.

Common sense is a safe guide in business. Custom, and not common sense, is the common guide. The epicure lives to eat, but the wise man eats to live.

The *w* represents a light whispered sound, and is very seldom heard by itself. In the pronunciation of almost every word in the language, it is heard in connection with a vowel; hence, the two sounds are represented by a small semi-circle, thus: *˘*. The same rules are applied to this character that govern the vowel arrangement. The learner will be very much assisted in committing these characters to memory, by associating them with the vowels thus: *˙* *e*, *˙* *a*, *˙* *ah*; *˘* *we*, *˘* *wa*, *˘* *wah*. The semi-circle never inclines to harmonize with the long phonograph, but should always be placed in its proper position, thus: *˘* *weep*, *˘* *woke*, *˘* *wag*, *˘* *wave*.

The above observations will apply to the *y*,



WORD-SIGNS.

‘ we,	˘ ye,	ˆ why,
( will,	˘ yet,	\ be,
˘ would,	ˆ you,	\ way,
‘ with,	( your,	˘ away,
˘ what,	( yours,	ˆ beyond.
˘ were.	6 yourselves.	

WRITING EXERCISE.

Wing, weep, wane, worse, walk, woolly, wag  
waggish, woes, wall, switch, square, wash, worth,  
always, bewail, weakness, swop, sweep, window.  
Young, youth, year, yoke, lawyer.

He that goes to law will have use for his money.  
A good boy will get his lessons well, but a lazy boy  
will always be at the foot.

Who would not choose to reside out of the city,  
where he could listen to the enchanting melody of  
the sweet songsters of the air?

What is the issue of war, but woe and misery?  
Beyond all, the young should always speak openly  
and without reserve.

## LESSON VI.

THE word-signs are a very great abbreviation in the mechanical labor of writing. They are appropriated to words of the most frequent occurrence, and that portion of the word is selected which is the most suggestive; for instance: in the word *what*, the sound ' is the most prominent; hence, the semi-circle ' is chosen, and put in the first place, because it is a first-place vowel. Words containing a second-place or third-place vowel are generally placed upon the line of writing.

In a large class of words in the language, *p* follows *m*, and is closely joined to it in pronunciation, and it has been found convenient to represent the sound of the *p* by making the  $\curvearrowright$  phonograph heavy, thus:  $\curvearrowright$  *empire*.

## WORD-SIGNS.

\ up,	\ be,
it,	do,
/ which,	/ advantage,
— kingdom,	— given,

— come,	— together,
\ for,	\ have,
( think,	( them, they,
) so,	) was,
/ shall,	/ usual- ly,
\ are,	... away,
( may,	( improve- ment,
( me,	( import- ant, ance,
( in,	( thing,
( no.	( language.

READING EXERCISE.

| • 7 ) \ 7 ... 7 \ 7 x 7 ° ' •  
 7 \ 7 x 7 . 7 , 7 — x 7 . 7  
 \ 7, 7 7 7 7 | | 7 x 7 ° 7 .  
 7 — , 7 7 | 7 7 .

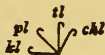
WRITING EXERCISE.

The wise think before they speak; the unthink-  
 ing speak before they think. He that likes a warm  
 welcome and new ideas, will not seek the society  
 of fops. To will, is to do. All agree that time is  
 money; but few take as good care of it as they  
 would of money.

The sound represented by *l* readily blends with the sounds represented by several other letters, and the two sounds are uttered by one impulse of the voice; thus, in the words *play*, *plea*, *blow*, *glow*, etc., the *p*, *b*, and *g*, are spoken with the *l*; as, *pl*, *bl*, *gl*.

To increase the facility of phonographic writing, when *l* blends with other letters, it is represented by a hook, thus: *pl*, *cl*, *gl*. This hook may be placed at the beginning of a word, or in the middle of it, thus: *people*, *powerful*.

The following diagrams will assist the student in remembering this hook. If the left hand be held up, with the first finger bent, the outline of the *l*-hook will be seen, thus:



The *l*-hook is made on the same side of the long sign as the *s*-circle, and on the inside of the curves. The long phonograph is vocalized the same as if the hook had not been joined to it. The *l*-hook is not appended to *m*, *n*, *l*, *r*, *ng*, *w*, *y*, or *h*. It is joined to *sh* only when struck upward, and connected with another phonograph; as, *official*.



THE *L*-HOOK.

\ pl	\ bl
f tl	f dl
' chl	/ jl
— kl	— gl
\ fl	\ vl
(' thl	(' thl
/ shl	/ zhl

READING EXERCISE.

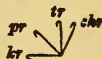
1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

WRITING EXERCISE.

Display no false colors. When the day is clear, the flowers will bloom. He that does not apply himself closely will not be a scholar. All should be useful in society. No one has a right to be idle; if we are idle, we shall be miserable. A place for every thing, and every thing in its right place, is a good rule.

## LESSON VII.

THE *r* is a liquid, and readily blends with other letters; for this reason, it is represented by a hook, turned in the opposite direction from the *l*-hook, thus: † *tree*, ‹ *pray*, ‹ *brim*. This hook will be easily remembered by associating it with the following diagrams. By holding up the right hand, and crooking the fore-finger to the left, the *r*-hook will be indicated.



The *z*, *s*, *r*, *mp*, *l*, *w*, *h*, and *ng* are never written with the *r*-hook. When the *r*-hook is appended to *m* and *n*, they are made heavy, thus: ‹ *manner*, ‹ *comer*. The *sh* and *zh* are written with the *r*-hook when made downward only, thus: ‹ *wisher*, ‹ *measure*. It is inconvenient to place the *r*-hook upon the back of a curve; hence, the phonographs ‹ *f*, ‹ *v*, ‹ *th*, ‹ *TH*, are reversed

when the *r*-hook is added, thus:  $\searrow$  *fr*,  $\searrow$  *vr*  $\rangle$  *thr*  
 $\rangle$  *THR*; as in the words  $\searrow$  *clever*,  $\searrow$  *mover*.

When the vowel  $\text{e}$  occurs between the *p* and the *r*, and the word is written with the *r*-hook, it is rarely necessary to vocalize, thus:  $\searrow$  *person*. There is no difficulty in the reading of these words, although the phonograph representing the sound  $\text{e}$  is not inserted.

The *r*-hook should generally be expressed in the middle of a word when it follows the *s*-circle: as,  $\searrow$  *express*, but in some cases it may be included in the *s*-circle, particularly when the long phonographs follow each other in a straight line, thus:  $\searrow$  *prosper*,  $\downarrow$  *destroy*.

There is a class of words, where the phonographs do not follow each other in a straight line, in which the *r*-hook may be included in the *s*-circle; as,  $\searrow$  *subscribe*,  $\downarrow$  *describe*.

### THE *R*-HOOK.

$\searrow$ pr	$\searrow$ br
$\downarrow$ tr	$\downarrow$ dr
$\downarrow$ chr	$\downarrow$ jr
$\searrow$ kr	$\searrow$ gr
$\searrow$ fr	$\searrow$ vr
$\rangle$ thr	$\rangle$ thr
$\rangle$ shr	$\rangle$ zhr
$\searrow$ mr	$\searrow$ nr

## READING EXERCISE.

1, 2, 3, 4, 5, 6, 7, 8, 9, 10,  
 11, 12, 13, 14, 15, 16, 17, 18, 19, 20,  
 21, 22, 23, 24, 25, 26, 27, 28, 29, 30,  
 31, 32, 33, 34, 35, 36, 37, 38, 39, 40,  
 41, 42, 43, 44, 45, 46, 47, 48, 49, 50,  
 51, 52, 53, 54, 55, 56, 57, 58, 59, 60,  
 61, 62, 63, 64, 65, 66, 67, 68, 69, 70,  
 71, 72, 73, 74, 75, 76, 77, 78, 79, 80,  
 81, 82, 83, 84, 85, 86, 87, 88, 89, 90,  
 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

## WRITING EXERCISE.

Criminal, bridge, trial, wisher, drum, ditcher,  
 pursue, describe, plumber, sure, thrive, brother,  
 eagerness, mover, clever, converse, neither, dis-  
 agree, crawl, groom, creep, crime, anger, armor,  
 whatsoever.

He that would succeed in any business should  
 persevere, and not waste his energies on too many  
 pursuits. One person makes all things aid him in  
 effecting and finishing whatever he may commence,  
 while another divides his labor among so many  
 trades and pursuits, that he does nothing well; the  
 former will be very likely to succeed; the latter


will be very sure to fail. It is quite probable that war would be more agreeable to some persons, if it was not a game at which two parties may play, tiger hunting is very exciting, agreeable and good exercise, so long as we hunt the tiger; but it is far otherwise when the tiger takes it into his head to hunt us.

## LESSON VIII.

THE *s*-circle is joined to the compound phonographs  $\searrow$  *bl*,  $\uparrow$  *tl*,  $\_$  *kl*, etc., by making it inside the hook, thus:  $\uparrow$  *sdl*,  $\searrow$  *sbl*. When a circle is placed inside the hook, it should be made a little smaller than usual, and it is not important that it should be a perfect circle, but may be elongated a little, thus:  $\curvearrowright$  *svl*,  $\_$  *skl*. In this case the circle is made first, and therefore should be read first. If a vowel precedes the *s*, the long phonograph must be made, thus:  $\}$  *oysters*,  $\}$  *aside*. If a vowel

comes after the *s*, and before the *pl*, it is placed the same as if no circle had been made with the word, and reads between the *s* and the compound consonant, thus:  $\searrow$  *supple*,  $\uparrow$  *sidle*,  $\curvearrowright$  *swivel*,  $\_$  *sickle*.

By writing the circle upon the *r*-hook side, it is made to express both the *r*-hook and the *s*, thus:  $\swarrow$  *spray*,  $\swarrow$  *spre*,  $\swarrow$  *scrape*. If a vowel follows the *s*, and precedes the *pr*, *br*, etc., the *s* is read first, then the vowel, and lastly the other consonants, as before directed, thus:  $\swarrow$  *supper*,  $\swarrow$  *sober*,  $\swarrow$  *supreme*,  $\uparrow$  *cider*.

This contraction cannot take place with the curves; the *r*-hook must be written; as,  *sinner*. The *w*-hook is distinguished from the *r* hook, when joined with the *n* and *m* phonographs, by their being made heavy for the *r*-hook, and light for the *w*-hook. See page 63.

### S COMBINED WITH THE *L*-HOOK.

⤿ <i>spl</i>	⤿ <i>sbl</i>
┐ <i>stl</i>	┐ <i>sdl</i>
⤿ <i>schl</i>	⤿ <i>sjl</i>
┐ <i>skl</i>	┐ <i>sgl</i>
⤿ <i>sfl</i>	⤿ <i>svl</i>

**S** COMBINED WITH THE *R*-HOOK.

ʎ spr	ʎ sbr
ʎ str	ʎ sdr
ʎ schr	ʎ sjr
ʎ skr	ʎ sgr

### READING EXERCISE.

“ 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 84

( . 7 . 2 | . 6 7 ' . 2 ' 4 ,  
 . 7 7 7 . C L 4 ( 4 7 | ; 4 ;  
 4 , 7 4 4 , ( 2 . 4 7 ' . 4 , 2 4 .  
 | 4 . 4 | . 4 , 7 7 7 | 4 4 4  
 | . 4 , , 4 ' , , 2 7 4 7  
 4 x ' , 7 , 4 , 7 , ' ) C o . 7  
 - . 7 4 . 7 7 , 4 4 . 4 . 7 , .  
 4 4 7 4 4 . 7 ; . 4 . 4 .  
 4 - , . 7 7 4 . 4 2 4 ; 4 , 4 .  
 4 . 4 , . 7 4 ' 7 . 4 ' 4 .  
 4 . "

## WORD-SIGNS.

^ principle, al,

U full,

7 knowledge,

| truth,

7 sure.

^ remark,

^ more,

^ nor,

7 pleasure.

7 their.

- 7 acknowledge,



## WRITING EXERCISE.

Sidle, swivel, supple, sickle, sable; sapper, cider, sicker, saber, simmer; consider, construe; strength, Saturday, icicle, streaming, supremacy, scratch.

Rashness is the error of youth, timidity of age; manhood is the isthmus between the two extremes; the period of life when we have the head to contrive, and the firm hand to execute.

Always look at those whom you are talking to, never at those you are talking of. Misery magnifies danger, as a fog the sun; we fear that which we cannot see clearly. No two things differ more than hurry and despatch; hurry is the mark of a weak mind, despatch of a strong one. The weak man in office, like a squirrel in a cage, is laboring eternally, but to no purpose; he is always stirring, but does not get on; he is in everybody's way, and stops nobody; he looks into everything, but sees into nothing; he has many irons in the fire, but very few of them ever get hot; and with those few that do, he only injures himself.

## LESSON IX.

## WORD-SIGNS.

*Above the Line.*

• the,  
 ` all,  
 ` of,  
 ' or,  
 ' awe, already,  
 ' ought,  
 ' on,  
 ) from,  
 — give, given,  
 v I,  
 ) in,  
 ( that,  
 • is,  
 • his.

*On the Line.*

. an, and,  
 • a,  
 ` two,  
 ` to,  
 , but,  
 • oh, before,  
 , who,  
 , should,  
 ^ how,  
 v aye (yes),  
 | it,  
 ( without,  
 o as,  
 o has.

## W AND Y SERIES OF WORD-SIGNS.

‘ we,	‘ were,	‘ why,
	v ye,	‘ while,
, would,	v yet,	

‘ with,	^ you,	∩ way,
’ what,	∩ your,	^ beyond,
6 yours.	6 yourselves.	∩ away.

CONSONANT WORD-SIGNS.

∩ up,	∩ be,
it,	do,
/ which,	/ advantage,
— kingdom,	— together,
— come,	∩ have,
∩ for,	( them,
( think,	) was,
) so,	∩ usual-ly,
∩ shall,	∩ important, ance,
∩ are,	∩ improve-ment,
∩ may,	∩ thing,
∩ me,	∩ language,
∩ no.	∩ anything.
∩ will.	∩ are.

WORD-SIGNS OF THE *L* AND *R*-HOOK SERIES

∩ principle, al,	∩ re- member,
truth,	∩ pleasure,
∩ sure,	∩ very,
∩ full,	) there, their,
∩ knowledge,	∩ remark, Mr.
∩ more.	∩ nor, near.
∩ call,	∩ difficult-y.
∩ care,	

## THE N-HOOK.

The *n*-hook is placed at the termination of the straight consonant-phonographs, upon the side occupied by the *r*-hook, thus: \ *bn*, \ *pn*, → *kn*; \ *bean*, \ *pain*, → *cane*; it is also placed on the concave or inside of the curves, thus: ∪ *vn*, ∩ *mn*, ∩ *rn*; as, ∪ *vine*, ∩ *man*, ↗ *run*. The annexed

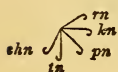


figure will assist the memory. The *s*-circle is made within the hook, upon the concave phonographs, thus: ∪ *vines*,

↗ *shines* The final *n*-hook may be turned into a circle, on straight lines for *ns*, as ∫ *stone*, ∫ *stones*. If there are two *ss*, as in the words *tenses*, *expenses*, the double circle is used, thus; ∫ *tenses*, ∞ *expenses*. The consonant-phonographs are vocalized as though the *n* hook had not been used. The third-place vowel is put outside of the hook, thus: ∪ *than*. If the word ends with simple *s*, the circle is placed on the side of the *l*-hook, thus: ∪ *piece*, → *guess*. If a vowel follows the final *n*, the long phonograph must be used, thus: ∪ *company*.

## THE N-HOOK WORD-SIGNS.

\ upon,  
→ can,  
↗ alone,

↗ phonographer.  
∩ men,  
∩ man,

o opinion,	\ been,
u phonography,	J done,
u phonographic.	/ general-ly.

READING EXERCISE.

/, t, s, u, e, a, c, v, p, l, s.  
 f, r, n, t, d, h, b, r, j, v, t, x  
 y, w, z, q, x, /, e, - w, i, c, /  
 w, (, (, y, ., y, n, s, m, l, (, :  
 /, - , o, - , y, .

WRITING EXERCISE.

Throne, iron, seven, express, expensive, assign, sudden, pain, bone, den, dean, mean, glance, dance, prance, trance.

The man who knows the world, will not only make all he can out of what he does know, but of many things that he does not know; and will gain more by his adroit way of hiding his ignorance, than the fop, by his awkward endeavor to show his knowledge.

He that would be a ready speaker, should write much. He that writes much is very likely to be a

deep thinker. Perseverance will often make what the world looks upon as genius.

### THE SHN-HOOK.

The terminations, *cian*, *sion*, *tion*, are frequent in the English language. This sound is represented by a hook, called the *shn*-hook, and made, at the end of the straight phonographs, on the side of the *l*-hook, thus:  $\downarrow$  *d-shn*,  $\downarrow$  *addition*;  $\searrow$  *p-shn*,  $\searrow$  *passion*.

The final *s* and *z* may be written by turning the circle inside of the hook, thus:  $\downarrow$  *d-shns*,  $\downarrow$  *additions*;  $\searrow$  *p-shns*,  $\searrow$  *passions*.

The *shn*-hook, when joined to the curves, is made twice its usual size, thus:  $\cup$  *f-shn*,  $\cup$  *fashion*;  $\cup$  *n-shn*,  $\cup$  *nation*.

The *s*-circle may be written inside the *shn*-hook, thus:  $\cup$  *visions*.

The vowel may sometimes be written inside of the *shn*-hook; as,  $\searrow$  *revolution*.

### THE SHN-HOOK.

$\searrow$ pshn	$\searrow$ bshn
$\downarrow$ tshn	$\downarrow$ dshn
$\_$ kshn	$\swarrow$ jshn
$\cup$ fshn	$\cup$ gshn



## WRITING EXERCISE.

Confusion, institution, demonstration, confiscation, exclusion, revolution, donation, concentration, evasion, seclusion, condition, mission, consternation, equivocation, resurrection, continuation, construction, resolution, notions, seditions, apprehension, nation, national, preparation, revelation, assumption.

The wise man, while in health, will make provision for his declining years, when care and toil may have drawn heavily upon his physical and mental powers.



## LESSON X.

By making some of the consonant-phonographs half their usual length, a *t* or *d* is implied; or, in other words, by making them half as long, they mean as much again. This is one of the most beautiful contractions in the whole system. The sounds of *t* and *d* are of frequent occurrence in the English language, and often united with a preceding consonant, with or without the intervention of a vowel.

A light half-lengthed phonograph generally implies a *t*, and a heavy one a *d*; but this, however, is not always the case; but the sounds of *t* and *d* are so nearly alike, that no difficulty is experienced in determining which is implied.

When to the sound of *l*, *r*, *m*, and *n*, the sound of *d* is added, the half-lengthed phonograph is made heavy, thus: *r* *old*, *ı* *read*, *^* *made*, *ı* *end*; and of *t*, the half-lengthed character is light, thus: *ı* *let*, *ı* *art*, *^* *met*.

A phonograph with a final hook, implying a *d*, may be thickened a little, thus: *ı* *constaint*, *ı* *constrained*. *S* and *z* are added to the halved phonographs by the circle, in the same manner that they

are to the full-lengthed, thus: ˘ *fit*, ˘ *fits*; ˙ *plant*, ˙ *plants*.

A halved phonograph occupies but half the space of a full-lengthed character, and is generally commenced at the same point where a full-lengthed character commences, except in some instances, where the accented vowel is second or third-place: as, ˘ *found*. If the accented vowel is first-place, it is written thus: ˘ *meeting*, ˙ *street*.

The half-lengthed phonographs are vocalized the same as the full-lengthed, but as the *t* or *d* only is implied, the vowel preceding it is put to the halved phonograph; if it follows, it is put to the second phonograph, thus: ˘ *little*, ˘ *bitter*.

The half-lengthed *l* may be struck up or down; if upward, it is made light; as, ˘ *felt*; if downward, heavy, thus: ˙ *field*.

The up-stroke *r* is halved for *t*; as, ˘ *part*; the downward *r* is much better when the *d* is implied, thus: ˙ *cheered*.

When a vowel follows *t* or *d* at the end of a word, the full-lengthed character should be used; as ˘ *guilt*, ˙ *guilty*; and when a third-place vowel follows, it is better to use the full-lengthed character, thus: ˙ *spatter*, and not ˘

If the halved phonograph does not make a distinct angle with the full phonograph to which it is united, it cannot be used.



## WRITING EXERCISE.

Beautiful, dispute, fight, soft, saved, wished, fit, feet, wisdom, friend, sent, send consumed, need, hand, sand, noble, enobled, troubled, flight, considered, discovered, patient, pained.

Hesitation is a sign of weakness; for inasmuch as the comparative good and evil of the different modes of action about which we hesitate are seldom of equal weight, the strong mind should perceive any slight inclination of the beam with the glance of the eagle, as there are cases where the preponderance will be very minute, even although there should be life in one scale, and death in the other.

## HALF-LENGTH WORD-SIGNS.

o opportunity,	o gentlemen, an- ly,
..... particular- ly	- God,
\ object,	- good,
... spirit	- great,
, told,	(' that,
' toward,	( without,
\ after,	\ word,
' short,	^ immediate- ly,
- according- ly,	~ under,
- cannot,	) establish- ed, ment,
- account,	\ lord,
\ represent- ed.	~ not.

## WRITING EXERCISE.

He that lessens the road to knowledge lengthens life; and we are all of us more indebted than we believe we are, to that class of writers whom Johnson termed the pioneers of letters, doomed to clear away the rubbish for those heroes who press on to honor and victory, without deigning to bestow a single smile on the humble drudge that facilitates their progress.

Liberty will not descend to a people, but a people can raise itself to liberty; it is a blessing that must be earned before it can be enjoyed. That nation cannot be free, where parties are but different roads, leading to one common end—plunder! That nation cannot be free, where the rulers will not feel for the people until they are obliged to fall with the people; and then it is too late. That nation cannot be free, that is bought by its own consent, and sold against it; where the rogue that is in rags is kept in countenance by the rogue that is in ruffles; and where, from high to low, from the lord to the lacquey, there is nothing rational but corruption, and nothing contemptible but poverty; when both patriot and policeman, perceiving that money can do anything, are prepared to do anything for money. That nation cannot be free, where religion is, with the higher orders, a matter of

indifference; with the middle, of no consequence, and with the lower, fanaticism. That nation cannot be free, where the leprosy of selfishness sticks to it as close as the curse of Elisha to his servant Gehazi; where rulers ask not what gives credit to a man, but who; and where those who want a rogue, have no occasion to make, but to choose. I hope there is no nation like this on earth; but if there were, these are the things that, however great she may be, would keep such a nation from liberty, and liberty from her. These are the things that force themselves upon such a nation; first, a loss of expedients; second, difficulties; and lastly, of danger. Such a nation could begin to feel only by fearing all that she deserved, and finish by suffering all that she feared.

## LESSON XI.

THE *st*, *sd*, and *zd*, are represented by elongating the *s*-circle a little, and making it a loop, thus: *less*, *least*. This loop is usually made about half the length of the long phonographs; but it may be joined to the half-lengthed characters, and, in that case, should be made proportionably short, thus: *great*, *greatest*. The loop is generally made a little shorter when joined to the curves, than when joined to the straight phonographs.

It may be placed at the commencement of a word, thus: *steel*, *state*, *steam*; and, when so placed, is read first.

By making the loop a little longer, the *r* also is expressed, thus: *fast*, *faster*. When placed at the beginning of a word, and on the *r*-hook side of the phonograph, it includes the *r*, thus: *stoker*. When written on the *n*-hook side, it expresses *n*, thus: *canst*, *against*; if the loop is elongated a little, it implies the *r*, thus: *punster*.

The *s* is added to the *st* and *str*-loops, by continuing the stroke to the other side of the phonograph, thus: *feasts*, *crusts*, *punsters*.

The *st*-loop may be placed in the middle of a word, thus: *st*— *distinct*.

The *tion*, *sion*, or *shn*-hook, may be expressed by continuing the *s*-circle to the other side of the phonograph, thus: *∞* *position*, *∞* *persuasion*. This *shn*-hook can be vocalized for the first-place vowel, by writing the vowel before the hook, thus: *ē* *decision*; and after it, for a second-place vowel; as, *∞* *conversation*; but cannot be vocalized for a third-place vowel.

The circle may be placed inside the hook, to express the plural, thus: *∞* *conversations*, *∞* *physicians*.

When the *s*-circle is turned upon the *n*-hook side of the phonograph, it expresses *n*, thus: *∞* *compensation*, *∞* *transition*.




The prefix *in*, may be expressed before the compound phonographs *spr*, *skr*, *str*, by a small hook on the side of the *s*-circle, and a circle upon the *r*-hook side of the phonograph, thus: *∞* *inspiration*, *∞* *inscription*, *∞* *instruction*.



The diphthongs *ē*, *ē*, *ē*, occur but seldom in the language, but when it is necessary to use them, they are written thus: *ē* *Deity*, *ē* *clayey*, *ē* *Stoic*.




The *w* stroke may be aspirated by a tick (as explained on page 28), or by placing a dot-aspirate before the following vowel.









The *l*, when standing alone, or connected with








the *s*-circle, should always be struck upward, thus  
 *swell*,  *sleigh*,  *soil*.




The *sh*, when connected with other consonant-phonographs, may be made either up or down; but when standing alone, or when connected with the *s*-circle, it should be made downward, thus:  *shoes*,  *shows*.

The *s*-circle may be joined to *h*, thus:  *as*,  *Soho*,  *Sahara*.

Making a curve-stroke double length indicates the addition of *thr*, as  *mother*;  *leather*;  *weather*;  *whether*;  *rather*;  *in their*;  *another*;  *father*.

When it is required to express a vowel between two phonographs, a small circle may be used for the dot-vowels, thus:  *dark*; making the circle a little larger for the full vowels. For the short vowels, thus:  *bell*,  *envelop*.

The dash-vowels may be written at the end of the phonographs, or struck through them, thus:  *course*,  *scorn*; in the latter word, the *s* is read first, and the vowel between the *k* and *r*.

The semi-circles for *w* and *y* follow the same rule; as,  *quality*,  *figuration*,  *calculation*.

The nominal consonant is used simply to indicate the position of the vowels, when several of them occur in a word, without the intervention of a consonant; as, *Maoua*. Here it is necessary to





## WRITING EXERCISE.

Style, disgraced, distribution, blazed, blessed, pest, nest, rest, west, clause, past, mast, advanced, manifest.

Accusation, imposition, physician, pronunciation, illustration, position, inscription, instruct, instruction, superstition, persuasion.

**Habits.**—The whole character may be said to be comprehended in the term *habits*; so that it is not so far from being true, that “Man is a bundle of habits.” Suppose you were compelled to wear an iron collar about your neck through life, a chain upon your ankle; would it not be a burden, every day and hour of your existence? You rise in the morning, a prisoner to your chain; you lie down at night, weary with your burden; and you groan the more deeply, as you reflect that there is no shaking it off. But even these would be no more intolerable to bear than many of the habits of men, nor would they be more difficult to be shaken off.

Habits are easily formed, especially such as are bad; and what seems to be a small affair, will soon become fixed, and hold you with the strength of a cable. That same cable, you will recollect, is made by spinning and twisting one thread at a time; but, when once completed, the proudest ship turns her

lead towards it, and acknowledges her subjection to its power. Habits of some kind will be formed by every student. He will have a particular course in which his time, his employment, his thoughts, and his feelings, will run. Good or bad, these habits soon become a part of himself, and a kind of second nature. Who does not know that the old man, who has occupied a particular corner of the old fire-place in the old house for sixty years, may be rendered wretched by a change? Who has not read of the release of the aged prisoner of the Bastile, who entreated that he might again return to his gloomy dungeon, because his habits there formed were so strong, that his nature threatened to sink under the attempt to break them up. You will probably find no man of forty, who has not habits which he laments, which mar his usefulness, but which are so interwoven with his very being, that he cannot break through them. At least, he has not courage to try.

I am expecting you will form habits. Indeed, I wish you to do so. He must be a poor character, indeed, who lives so extempore as not to have habits of his own. But what I wish is, that you form those habits which are correct, and such as will every day and hour add to your happiness and usefulness. If a man were to be told that he must use the axe which he now selects through life, would he not be careful in selecting one of the right pro-

portions and temper? If told that he must use the same clothing through life, would he not be anxious as to the quality and kind? But these, in the cases supposed, would be of no more importance than is the selection of habits, in which the soul shall act. You might as well place a body in a straight jacket, and expect it to perform, with ease, and comfort, and promptness, the various duties of the body, as to throw the soul into the habits of some men, and then expect it will accomplish anything great or good.

Do not fear to undertake to form *any* habit which is desirable; for it *can* be formed, and with more ease than you may at first suppose. *Let the same thing, or the same duty, return at the same time every day*, and it will soon become pleasant. No matter if it be irksome at first; but how irksome soever it be, only let it return periodically every day, and that without interruption for a time, and it will become a positive pleasure. In this way, all our habits are formed. The student, who can with ease now sit down and hold his mind down to his studies nine or ten hours a day, would find the laborer, or the man accustomed to active habits, sinking under it, should he attempt to do the same thing. I have seen a man sit down at a table spread with luxuries, and eat his sailor's biscuit with relish, and without a desire for any other food. His health had compelled him thus to live, till it had become a pleasant

habit of diet. Previous to this, however, he had been rather noted for being an epicure.

"I once," says an excellent man, "attended a prisoner of some distinction, in one of the prisons of the metropolis, ill of typhus fever, whose apartments were gloomy in the extreme, and surrounded with horrors; yet this prisoner assured me afterwards, that, upon his release, he quitted them with a degree of reluctance! Custom had reconciled him to the twilight admitted through the thick-barred grate; to the filthy spots and patches of his plastered walls; to the hardness of his bed; and even to confinement."

I will now specify habits which, in my view, are very desirable to the student.

### **Rules for the Formation of Habits.**

1. Have a plan laid beforehand, for every day.
2. Acquire a habit of untiring industry.
3. Cultivate perseverance.
4. Cultivate a habit of punctuality.
5. Be an early riser.
6. Be in the habit of learning something from every man with whom you meet.
7. Form fixed principles on which to think and act.
8. Be simple and neat in your personal habits.
9. Acquire the habit of doing every thing well.

10. Make constant efforts to be master of your temper.
11. Cultivate soundness of judgment.
12. Observe a proper treatment of parents, friends, and companions.

*[Todd's Student's Manual]*



## LESSON XII.

## PREFIXES.

A PHONOGRAPH may be written, as a prefix, near to the following part of a word, but must not be united with it; as,

| for *discon*, *discom*; |<sub>1</sub> *discontent*, |<sub>2</sub> *discompose*, |<sub>3</sub> *discontinue*.

o for *circum*; as, <sup>o</sup> *circumstance*, °<sub>1</sub> *circumscribe*.

. for *com*, *con*; as, <sub>1</sub> *contemn*, <sub>2</sub> *compose*, <sub>3</sub> *consume*.

A heavy dot may be written for *accom*, thus: <sup>·</sup> *accomplish*.

— for *incom*, *incon*, written above the line, thus: <sup>—</sup> *incomplete*, <sup>—</sup> *inconstant*.

— for *intro*, *inter*, placed in any position near the following letter, thus: <sub>1</sub> *introduce*, <sub>2</sub> *intervene*.

— for *magni*, *magna*, placed above the other part of the word, thus: <sup>—</sup> *magnificent*, <sup>—</sup> *magnanimity*.

/ for *recon*, *recog*; as, <sub>1</sub> *recommend*, <sub>2</sub> *recognise*.

∖ for *irrecon*; as, ∖<sup>re</sup> *irreconciled*.

o for *self*; as, ∫ *selfish*, ∫<sup>de</sup> *self-destruction*. This

prefix should be written larger than the vowel-circle.

∩ for *uncom*, *uncon*; as, ∩ *uncommon*, ∩ *unconfined*. This prefix is written on the line.

The half-lengthed *m*, with an *n*-hook, may be disconnected from the other phonographs in a word, thus: ∩<sup>g</sup> *government*, ∩<sup>t</sup> *contentment*.

A word-sign may be used as a prefix, thus: ∩ for *under*, ∩<sup>t</sup> *undertaken*: / for *advantage*, /<sup>an</sup> *advantageous*.



### AFFIXES.



The affixes are written separately, but near the preceding part of the word; as, / for *ly*; ∖<sup>o</sup> *openly*, ∖<sup>o</sup> *heavenly*.


o for *self*, thus: (o *thyselves*; o *selves*, (o *themselves*.








A ∖ may be placed after a word, to represent *bility*; as, /<sup>l</sup> *legibility*.



*Enter* and *inter*, prefixes or suffixes which are similar in sound to one of the foregoing, may be represented by the sign already furnished, thus: ∩ may represent *enter*, as well as *inter*; ∩ may represent *incum*, as well as *incom*, *incon*; as, ∩<sup>t</sup> *entertain*, ∩<sup>o</sup> *enterprise*, ∩<sup>o</sup> *incumbent*.

A word-sign may be used as an affix, thus: *hereafter*,  *therefore*; or united, thus:  *therefore*.

A word-sign may sometimes be joined in the word, thus:  *understand*,  *understood*.

The hyphen is indicated in a compound word, by two parallel ticks, thus:  *two-fold*.

The following words and phrases are abbreviated, thus:  *nevertheless*,  *notwithstanding*,  *now*,  *new*,  *knew*,  *corresponding society*,  *reporting society*.

A word-sign may be made plural, by adding the circle, thus:  *thing*,  *things*.

A consonant stroke disjoined from the preceding portion of the word expresses the addition of *l ty* or *r-ty* (with any vowel preceding or following the *l* or *r*). *For* and *m* disjoined are written for *formality*; *dis* and *p* disjoined, for *disparity*; *princ* and *p* disjoined, for *principality*; *instru* and *ment* disjoined, for *instrumentality*. *Ment* is also used for *mental* as in *fundamental*.

A circle may be used as an affix for *soever*, as after *where* for *wheresoever*; after *who* for *whosoever*. It is not liable to be confounded with *self*.

In a few such words as *postpone*, *postpaid*, *restless*, *honestly*, *mostly*, where *t* occurs between *s* and another consonant, *t* may be omitted without impairing legibility.

## WORD-SIGNS

## OF THE CORRESPONDING STYLE OF PHONOGRAPHY

*Words marked with a (\*) are written above the line*

## LIST No. 1.—FOR LEARNERS.

. A	it	c we *
\ all *	∪ not *	∪ well
. and	\ of *	c were
\ are	! oh	> what *
o as	/ on *	∪ when *
\ be	∪ one	/ which
! but	! or *	/ who
→ can	/ shall	∪ will
→ cannot *	/ should	c with *
\ for	( that *	( without
\ from	. the *	\ word
- God *	) the <sup>ir</sup>	> would
- good	∪ thing *	∪ ye *
\ have	( think	∪ you
∪ I *	\ to	∪ your
∪ in *	\ upon	∪ yours
o is *	) was	

## LIST No. 2.—FOR GENERAL USE.

According*	gentleman	ought*
account	gentlemen*	particular*
advantage	give-n*	Phonography
after	great	pleasure
again	him	princip <sup>al</sup> <sub>le</sub>
alone	how	quite*
already*	immediate*	remark*
an	importan <sup>t</sup> <sub>ce</sub> *	remember
been	improve-ment	short*
beyond*	kingdom*	so
call*	language	spirit*
called*	Lord*	subject
care	member	subjection
come	might*	sure
could	more	tell
dear	Mr.*	them
difficult-y	my*	then
do	nature	this
done	no	thought*
establish	nor*	three
every	object (ōb)	together
first	objection	told
full	opinion*	toward
general	opportunity	

└ truth	┐ usual	└ while
┘ two	┘ way	└ why*
┘ under	┘ went*	┘ world
┘ up	┘ where	┘ yet

## LIST No. 3.—FOR RULED PAPER.

┐ Allow	┐ hear <sup>ar</sup> <sub>re</sub>	┐ see
┐ at	┐ however	┐ than
┐ away	┐ if	┐ thank
┐ by	┐ itself	┐ thee
┐ differen <sup>t</sup> <sub>ce</sub>	┐ large	┐ these
┐ Doctor	┐ much	┐ those
┐ down	┐ number	┐ though
┐ during	┐ other	┐ through
┐ each	┐ our	┐ time
┐ either	┐ ours	┐ us
┐ ever	┐ ourselves	┐ use (verb)
┐ few	┐ own	┐ value
┐ had	┐ perfect	┐ view
┐ happy	┐ practic <sup>e</sup> <sub>able</sub>	┐ will (noun)

## LIST No. 4.—OCCASIONAL.

┐ Any*	┐ may	┐ read*
┐ heard	┐ me*	┐ thus
┐ her	┐ mind*	┐ use (noun)
┐ kind*	┐ out	┐ very

## LIST OF CONTRACTIONS

## OF THE CORRESPONDING STYLE OF PHONOGRAPHY

Words marked with a (\*) are written above the line.

7	Acknowledge	~	now
7	acknowledged*	~7	Phonetic Society
~	anything*	~7	Phonographer
~	because*	~7	Phonographic
~	forward	~7	Reporting Soc <sup>y</sup> .
~	highly*	^	represent
~	himself	^	represented
~	impossible*	^	representation
~	influence*	~	several
~	influential*	~	something
7	interest	~7	Spelling Reform
7	knowledge	~7	surprise
~*	manuscript	7	transcript
~	Mechanics' Inst <sup>n</sup> .	so with <i>transcription</i> , etc.	
~	myself*	7	transgress
7	natural	7	understand
~	never	7	understood
~	nevertheless	~	whenever
~	new	~	wherever

## WRITING EXERCISE.

**MILTON'S PARADISE LOST.**—When Milton wrote his matchless poem of *Paradise Lost*, the British press was subject to censorship, and he experienced some difficulty in getting licensed. It was sold to Samuel Simmons, a bookseller, for an immediate payment of five pounds, with a condition that on 1,300 copies being sold, the author should receive five pounds more; and the same for the second and third editions. The second edition was sold, printed 1674. The third edition was published in 1678, for which Simmons gave Milton's widow eight pounds; so that £18 (about \$90) was the sum total paid for the best poem of the first of British poets.

**Power of Wit.**—Every faculty has its use and influence, and it is interesting to witness the power of broad humor and frank wit on the public mind. Is there a more effectual mode of running any ridiculous opinion or custom out of existence, than by well timed caricature, containing wit and showing up error and folly to the ridicule of the world?

Dan Russell, candidate for Auditor, in the State of Mississippi, in one of his speeches, remarks:

"Fellow citizens, you have called on me for a few remarks. I have none to make. I have no prepared speech. Indeed I am no speaker. I do not desire to be a *speaker*. I only want to be an *Auditor*."



Again :

“LADIES AND GENTLEMEN: I rise—but there’s no use of telling you that; you know that I am up, as well as I do. I am a modest man—very—but I have never lost a picayune by it in my life; because a scarce commodity among candidates, I thought I would mention it, for fear, if I did’nt, you never would hear of it.

Candidates are generally considered as *nuisances*, but they are not; they are the politest men in the world, shake you by the hand, ask how’s your family, what’s the prospect for crops, &c.; and I am the politest man there is in the State. Davy Crockett says, the politest man he ever saw, when he asked a man to drink, turned his back, so that he might drink as much as he pleased. I beat that all hollow; I give a man a chance to drink twice if he wishes, for I not only turn around, *but shut my eyes*. I am not only the politest man, but the best electioneerer. you ought to see me shaking hands with the variations, the pump-handle and pendulum, the cross-cut and wiggle-waggle. I understand the science perfectly, and if any of the country candidates wish instructions, they must call on me.

Fellow citizens, I was born—if I hadn’t been, I wouldn’t have been a candidate, but I am a going to tell you where—’twas not in Mississippi, but ’twas on the right side of the negro line; yet that’s no compliment, as the negroes are mostly born on

the same side. I started in the world as poor as a church mouse, yet I came honestly by my poverty, for I inherited it, and if I did start poor, no man can't say but that I have held my own remarkably well.

Candidates generally ask you, if you think they are qualified, &c. Now, I don't ask your thoughts; I ask your votes. Why, there's nothing to think of, except to watch and see that Swan's name is not on your ticket; if so, *think* to scratch it off, and put mine on. I am certain that I am competent, for who ought to know better than I do? Nobody. I will allow that Swan is the best Auditor in the State; that is, till I am elected—then perhaps it's not proper for me to say anything more; yet, as an honest man, I am bound to say that I believe it's a grievous sin to hide anything from my fellow-citizens; therefore say that it's my private opinion, publicly expressed, that I'll make the best Auditor ever in the United States.

'Tis not for honor I wish to be Auditor; for in my own county I was offered on office that was all honor, Coroner; which I respectfully declined. The Auditor's office is worth some \$5,000 a year, and I am in for it like a thousand of brick. To show my goodness of heart, I'll make this offer to my competitor. I am sure of being elected, and he will lose something by the canvass—therefore I am willing to divide equally with him, and make these two

offers. I'll take the salary, and he may have the honor or he may have the honor, and I'll take the salary. In the way of honors, I have received enough to satisfy me for life. I went out to Mexico, eat pork and beans, slept in the rain and mud, and swallowed everything except live Mexicans. When I was ordered to "go," I went; "charge," I charged; and "break for the *chaparral*," you had better believe I beat a quarter nag in doing *my* duty.

My competitor, Swan, is a bird of golden plumage, who has been swimming for the last four years in the Auditor's pond, at \$5,000 a year. I am for rotation. I want to rotate him out, and to rotate myself in. There's plenty of room for him to swim outside of that pond; therefore, *pop* in your votes for me; I'll *pop* him out, and *pop* myself in.

I am for a division of labor. Swan says he has to work all the time with his nose down upon the public grindstone. Four years must have ground it to a *pint*. Poor fellow! the public ought not to insist on having the handle of his mug ground *clean off*. I have a large, full grown nose, and tough as sole leather. I rush to the post of duty. I offer it up as a sacrifice. I clap it on the grindstone. Fellow citizens, grind away—grind till I *holler enuff*, and that'll be some time first.

Time's most out. Well I like to forgot to tell you my name. It's Daniel, (for short Dan not a

handsome name, for my parents were poor people, who lived where the quality appropriated all the nice names; therefore, they had to take what was left and divide around among us—but it's as handsome as I am,) R. Russell. Remember, every one of you, that it's not Swan.

I am sure to be elected; so, one and all, great and small, short and tall, when you come down to Jackson, after the election, stop at the Auditor's office—the latch string always hangs out—enter without knocking—take off your things, and make yourself at home."

DAN was elected, by an overwhelming majority.

**Manual Labor—Its Influence upon the Mind.**—When an invention is made which adds materially to the comfort of men, or a discovery revealing hitherto disguised truths in the natural world, or a book is written full of life and beauty by a working man—by one of those obscure toilers who labor for their daily bread, the world is astonished! On every side we hear exclamations of surprise. And yet these cases are not so unfrequent, that there is cause for so much wonder. In the best history of the world, we see that a large proportion of those who have shone as stars in the literary world, or illumined the paths of scientific knowledge; who have been the benefactors of their

race, the master-spirits of their age; have been toilers, have been born in obscurity, reared in poverty, and obliged to work for a livelihood. And, even now, we have men who labor at the anvil and follow the plow, and weave the basket and tend the loom, and yet have strength and time to improve their race; to send forth strains which elevate and purify, and find a response in every soul. We have philosophers, statesmen, and orators eloquent, from among the working-classes, who far outstrip men born in affluence, and who make study the business of life.

We should look at these facts intelligently—not expressing a vague surprise, or attributing the results we see to mere peculiar genius. We should examine the causes of effects which are apparent to the least observing, and thus ascertain some of the advantages the working-man has over the mere student.

The working-man has more physical strength, and the mind and body are so intimately connected, that weakness or inactivity of one generally produces a like manifestation in the other. Muscles strengthened by exercise, and a brain refreshed by pure blood, enable a mind to conceive with clearness and act with vigor and force. The student, who sits poring over his book all day, has not this advantage. His brain, darkened by impure blood, closes his thoughts, and throws a shade over the

page before him. Although there may be more romance in a "pale intellectual brow," "weak nerves," and a "fragile form," it requires *strong* nerves and *sturdy* health to make long continued mental effort. The delicate lark soars high, but soon falls; it is only the eagle, with broad and strong wing and clear eye, that can sustain long flight in the upper air, and gaze at the sun. To possess a sound mind, we must have a sound body.

The working-man is forced to cultivate *self-reliance*. He has nothing to fall back upon; he must earn his own bread. There is none to lighten his heavy burdens—he has to bear them, and they strengthen him. His trials through poverty make more of him. He feels that he is a man nobly independent of others' aid, and *self-made* men are heroes in the moral world. When he applies his mind to the acquisition of knowledge, he is not discouraged by difficulties. He is familiar with them in the outward, and expects them in his inner life. He does not think his mind will grow without hard study—without systematic application—any more than he expects golden harvests without digging his field or sowing seed, or that his arms will acquire strength to wield with force the implements of labor, without exercise of their muscles. In his daily occupations, whether he is a farmer or mechanic, he must study and *apply* natural laws; adapt means to an end, watch cause and effect



**He** knows that nothing comes to perfection by chance. He has learned that nature's grand secret of success is *work*, and applies it to his mental progress.

The working-man does not go to study as a task. It is not *toil* to him. Manual labor, when not excessive, invigorates his body, and rouses his mind, but cannot satisfy its wants; and, therefore, it is recreation—it is real pleasure to search the hidden mysteries of knowledge. His books are treasures; no miser ever stole, in the dusky eve, to count his golden stores, with as keen delight as the laborer returns, after each day's toil, to scan the precious pages. The necessity which is laid on him to labor—which tears him away from study ere it tries his mind and injures health, is the very thing that makes him return with new avidity, and one reason why he makes such rapid progress. The student wearies of continual mental effort; his mind is weakened. He longs for excitement, and seeks it not in useful labor, which would benefit himself and others, but in the gay circles of pleasure, too often in the intoxicating cup, which, for a time, stimulates his mind, and renders its powers more brilliant and active, but hastens their decay. Such temptations lie not in the path of the worker.

The working-man lives more out of himself. The student often has his eyes turned inward, continually watching the operations of his own mind,

forgetting that to know himself aright he must compare himself with others, and see what are the relations he bears to the outward world. Hence it is, that often the noblest mind "preys on itself, and is destroyed by thought." But the man with a learning mind, who digs the ground or sows the seed, makes rapid progress. He sees the benevolence of God in every opening bud and blushing flower.

"The warbling woodland, the resounding shore,  
The pomp of groves, the garniture of fields."

have all a voice for him, which goes to his heart, and wakes strange, beautiful thoughts there. He learns lessons of utility, of design in the natural world, and with a soul enlarged yet humbled, he applies to books and art, the exponents of other men's minds—and looks into his own to discover the laws by which it is governed, and the links by which he is bound to his fellow-men. He feels that the elevation of the race should be the aim of every man—the end for which all knowledge is given. He knows that earth, with all its pomp, is "passing away"—*mind* only is immortal; and therefore he alone is wise, and in sympathy with the source of all knowledge, who takes the means given to elevate and enlighten first his own mind, then the mind of every human being over whom he has



any influence. And not only to believe this, but to act—to *live* it—a man must do more than spend a life in study.

The working-man also mingles with all classes of society; he sees the workings of the human heart unrestrained by outward forms; he knows the rudiments of mind, and watches its gradual development, and sees what its wants are, and can in part see what are the yearnings of the human soul—that fearful mystery whose depths can be fathomed only by its Creator. The student has not this advantage. He is conversant only with those whose minds are educated to a certain height, whose manners are adopted, whose souls are veiled, so that their lights and shadows cannot be seen, and therefore where he would instruct and elevate his fellow-men, he often fails.

The working-man, therefore, in all ages of the world, has been more successful in doing good, in advancing the interests of humanity, than a man who is learned only in book knowledge. The latter may desire to do as much, but never can accomplish it; being ignorant of the material on which he is working. No one can be so good as he who has been governed. No one can speak such words of encouragement and sympathy to the poor and suffering as he who has really felt, not imagined, their hardships. It is only he who has taught himself, who has worked his own path up, that can

stimulate the ignorant, the friendless, and forgotten, to exertion. *Self-reliance* means something from him. He has known what it is to be without a friend; he knows every obstacle which lies in their pathway; they were in *his*. No one can enter into the feelings, or soothe the weary, wounded spirit of the toiler, as a fellow-laborer can, who has battled with poverty and ignorance, and gained the victory. His hands are strong to uphold his fainting brother. His voice is clear and hopeful to whisper words of cheer. He can point onward and upward while working by his side. The trials and sufferings he met and overcame have fitted him to help others. They formed his character; for, as in the natural world, the richest fruit must be touched by the frost ere it ripens and mellows, so it would seem in the mental world, no character becomes perfect until it is touched by the frosts of suffering.

The working-man gives example as well as precept to the world. He is in it, and of it, and can make himself *felt* by it, in a manner the student cannot who lives apart from its active scenes. The latter often gets too far above it, and dwells in the regions of fancy or imagination, so that he cannot exert a *practical* influence. But the man who works as well as studies, is, as it were, midway between heaven and earth—near enough to earth to feel with deep sympathy every movement, and near enough to heaven's light and knowledge to

point others to the right way, leading upward. There is no man who reflects and looks into the future with a clear eye, but must discover truths which the great mass of mankind are not prepared to receive calmly. They will not hear them without opposition. And here the working-man triumphs. He is not afraid to speak wholesome but disagreeable truths. No one can take away his means of livelihood. He has a trade to work at, if his pen fails to support him. His reputation is his own—his friends did not put it on him. He is independent. And such men have done much for the world, and their memory is blessed. The student often conceals what he knows to be true, because he cannot live without his accustomed mode of maintenance, his reputation, and friends.

The working-man also exhibits a greater degree of freshness and originality in his writings. There is a naturalness in the thoughts; they come from the heart and go to other hearts with a force they could not have, if first analyzed by the critic's head. They are as flowers fresh from beside the hedge-row, fragrant and blooming; not flowers taken apart and torn by the botanist. The student who does not let the emotions of kindness—those sudden impulses which at times arise in the soul like startled birds in a grove—gush forth, but would first dissect them, is like a child watching bright bubbles on a silver stream, and, anxious to know what

they are made of, puts forth his tiny hand to touch, but they break, and the charm is gone. The man at work in God's beautiful world gets his heart too full; his emotions will gush forth, and they fall on other hearts like summer rain on the parched earth, causing every green thing to grow, and the desert to bud and blossom as a rose. As long as time shall last, the pious words of the worker Bunyan shall echo through the earth. And the music which gushed from the soul of Burns, as he followed the plow and sang to the "Wee modest crimson-tipped flower," shall never die away until the last soul-chord breaks, for such music is immortal. It has its home in every soul, and vibrates there; but all may not express it. And that noble song, "A man's a man for a' that," will be a watchword for future generations.

As the world advances, its workers take a higher position; the dignity of labor becomes more apparent. The land of Franklin has shown what a single nation of workers can do towards civilizing and christianizing a globe! The time draws near when he who *does* nothing will *be* nothing, and when there will be no aristocracy but that of labor—no noblemen but the workers. Not until then will the beneficial influences of work upon the mind be fully understood. In the clear light of that day will the people of the earth begin to perceive the wisdom and goodness of God, who, when

he created man, although a world lay before him to study, yet put him in a garden to "keep and dress" it, and who tempered judgment with mercy when, sending him forth from Eden, he made labor pleasant and desirable to him.

[*American Phrenological Journal.*]

### PHRASEOGRAPHY.

By an extensive use of phraseograms, phonographic writing is executed much more rapidly. They are made by joining word signs or two or more words together, without raising the pen from the paper, and are governed by a few simple rules; and are as legible as it is possible for writing to be.

The first word-sign or word in a phrase should keep its natural position, but the word-signs or words that are joined in the phrase, may take any position that most effectually facilitates the writing. Thus, the phrase: *should have been done.* It

will be seen here, that the words, *have*, *been*, and *done*, are thrown out of their proper place; or, in other words, the position they occupy when standing alone.

Phraseography is more generally introduced into the reporting style, but a limited number of phrases of the most familiar words in the corresponding style is very convenient.

## PHRASEOGRAMS.

~ could not,	~ you must <b>not</b> ,
~ could not be	~ you can,
6 as well as,	~ I have,
~ for instance,	~ I have not,
~ at the same time,	~ I have not had,
~ as good as,	~ I have not seen,
~ as great as,	~ I have seen,
~ as soon as,	~ we have,
~ you must,	~ we have not,
~ it is not,	~ we have seen,
~ to be,	~ we have done,
~ it is not to be,	~ we have not <del>done</del>
~ which would,	~ I am,
~ which would not,	~ I am not,
~ which would not be,	~ should be,
~ that is,	~ should not be,

6 this is,

2 so as,

2 so as to be,

7 must be,

7 in such,

2 in such a case,

6 long hand,

2 short hand,

1 if it,

6 if not,

2 there are,

Re there are not,

ce it should not be,

re- I will not,

se you will not,

se as far,

ald as far as,

dk the,

h it should be,

2 so as to,

2 as soon as possible,

7 if it had not,

2 I have not,

2 I must have,

2 I must not,

2 I must not have,

2 there would not,

2 there would not  
have been,

8 with which it is,

2 with which it is not,

2 with which it would  
have been,

2 are not,

9. as it were,

2 responsible,



The following exercise may be written entirely with the word-signs, and will make a practical application of most of them.

#### WRITING EXERCISE.

Establishments for improvement, and for knowledge-in-general, are very important things in a kingdom; and the more so, where it-is usual with-them to represent and acknowledge good principles. A phonographic establishment, in particular, is not-only an immediate advantage to every gentleman who-is a member of it, but to all. According to general opinion, phonography is a subject we should all have pleasure in, and think upon; without it, language is not what-it-should-be: a remark in-which there-is great truth, and to-which there-can-be no objection. How, or on-what principle, can we-be good or great without-improvement? I member that every thing is an object of-importance that comes under it; and, beyond all, that the sum Word (of the) Lord God was given for improvement.

After what-I-have-told-you, are-there yet objections to-it? Were there, an account of-them would already have-been given. Great and good things cannot come together without-improvement. Should I-be-told-that it-may-have-been-so, I-shall remark that, from what-I-know (of the) general spirit of a



the truth is as I have given it, nor can you object to it. In short, gentlemen, establish it as your first principle, that you will not give up; but, as you have opportunity, do all that can be done towards improvement in everything; so will you give pleasure, not to me alone, but to all.

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## NOTES FOR THE STUDENT.

LABOR.—“Nothing good without labor,” is written all over the intellectual heavens. Let no person suppose that phonography will be acquired by dreaming over it. The much-coveted art of shorthand is to be attained only by persistent study and practice. Hearty, energetic labor is not half so tiresome as a lounging, yawning, listless shirking. There is always a Sabbath for the determined worker, but for the persistent shirker there is a trouble forever. If there is any thing that troubles you, seek not to avoid it: meet it and master it. And so proceed in your studies, and the art will soon be acquired. For the want of this lesson many have doubtless relinquished phonography, just as they have every thing else which they were not compelled to pursue, and have lost the numerous advantages of an art which is easily acquired,

provided it be studied with the determination to master it.

**REPORTING STYLE.**—The student should not make any attempt to write in the reporting style till the corresponding style can be written and read with ease. It is not well even for the reporter to write very contracted forms. Those forms which occupy the least space are frequently the most difficult to write. To avoid an excess of contractions, vocalize fully for some time, making it a general rule that a word-form which can not be fully and easily vocalized should not be employed. With this rule in view, such words as *bear*, *bar*, *far*, *fall*, *feel*, will not be written with the *l* and *r* hook-signs, but with full phonographs. With few exceptions, the best corresponding forms are best for reporting. The principles of the reporting style are fully developed in the "Reporter's Manual," from which work numerous persons throughout America have learned to write with the rapidity of speech. An accomplishment so valuable the majority of phonographers will strive to acquire, though, perhaps, they are not intending to become professional reporters.

**PHONOGRAPHIC JOURNAL.**—Just as soon as the reading exercises given in this book can be easily read, the student should subscribe for the "Phonographic Magazine," or some other phonographic journal. It will supply reading and writing exercises,

furnish useful and entertaining matter, point out the pronunciation with greater definiteness than the ordinary pronouncing dictionaries, answer your queries, dispel your doubts, remove your difficulties, give you the best outlines, and guard against those that are incorrect—in fine, render easy the acquisition of an art “whose usefulness,” says Dr. Johnson, “is not confined to any particular science or profession, but is universal.”

The “Phonographer” may be made serviceable in this manner: Copy out of it an article into long-hand (phonetic longhand is best, as it accustoms the pupil to phonetic analysis); transcribe the article into phonetic shorthand without looking at the “Phonographer;” compare this shorthand copy with the original; correct the errors, if any, and re-write. This course should be continued so long as there are any errors to correct, when another article should be copied. Assiduous practice of this kind for a few weeks will fix the forms of the more frequent and effective words of the language. It will also be useful to copy into shorthand the phonetic print furnished in the “Phonographer.” In this case the pupil has the phonetic analysis of each word provided for him.

PHONOTYPY AND PHONETIC LONGHAND are based upon the principle of a sign for each elementary sound—*no more, no less*. Therefore, double letters

are employed in phonetic print and phonetic long-hand for those double sounds (diphthongs) which are expressed in phonography (for *stenographic* reasons) by single letters, such as *ch* (composed of *t* and *sh*), *j* (composed of *d* and *zh*), *pl*, *pr*, *tr*, *dl*, *i*, *oi*, *ou*, *ew*. It will be observed that *j* is used for *zh*, as in French.

The complete alphabet is as follows :

#### LONG VOWELS.

<b>F</b> i	<b>E</b> e,	<b>A</b> a,	<b>O</b> o,	<b>Œ</b> œ,	<b>W</b> u;
<i>f</i> i	<i>e</i> e	<i>A</i> a	<i>O</i> o	<i>œ</i> œ	<i>W</i> u
eat,	age, air,	alms,	all,	ope,	food;

#### SHORT VOWELS.

<b>I</b> i,	<b>E</b> e,	<b>A</b> a,	<b>O</b> o,	<b>U</b> u,	<b>U</b> u;
<i>i</i> i	<i>e</i> e	<i>A</i> a	<i>O</i> o	<i>U</i> u	<i>U</i> u
it,	edge, err,	at, are, pass,	not, nor,	cut, cur,	full;

#### DIPHTHONGS.

<b>ei</b> ,	<b>ai</b> ,	<b>oi</b> ,	<b>ou</b> ,	<b>iu</b> ;
<i>ei</i>	<i>ai</i>	<i>oi</i>	<i>ou</i>	<i>iu</i>
by,	aye,	voice,	now,	new;

#### CONSONANTS.

<b>H</b> h,	<b>Th</b> th,	<b>C</b> c,	<b>W</b> w,
<i>h</i> h	<i>th</i> th	<i>c</i> c	<i>w</i> w
thin,	then,	vicious,	sing:

**b, d, f, g, h, j, k, l, m, n, p, r, s, t, v, w, y, z.**  
*be, do, for, go, he, edge, king, let, me, no, pie, roar, so, to, vie, we, yet, zed.*

Phonotypy closely resembling the genuine may be produced by using the common types according to the following scheme: *Long Vowels*—i, e, â (or A), o, o' (or v), u. *Short Vowels*—i, e, a, o, u (or u), u. *Diphthongs*—ei, ai, oi, ou, iu. *Consonants*—th, th (or dh), c (or sh), ng, b, d, f, g, h, j, k, l, m, n, p, r, s, t, v, w, z.



# Fulton and Chancellor Livingston.

۱. (۱) (۲) (۳) (۴) (۵) (۶) (۷) (۸) (۹) (۱۰)  
 ۲. (۱۱) (۱۲) (۱۳) (۱۴) (۱۵) (۱۶) (۱۷) (۱۸) (۱۹) (۲۰)  
 ۳. (۲۱) (۲۲) (۲۳) (۲۴) (۲۵) (۲۶) (۲۷) (۲۸) (۲۹) (۳۰)  
 ۴. (۳۱) (۳۲) (۳۳) (۳۴) (۳۵) (۳۶) (۳۷) (۳۸) (۳۹) (۴۰)  
 ۵. (۴۱) (۴۲) (۴۳) (۴۴) (۴۵) (۴۶) (۴۷) (۴۸) (۴۹) (۵۰)  
 ۶. (۵۱) (۵۲) (۵۳) (۵۴) (۵۵) (۵۶) (۵۷) (۵۸) (۵۹) (۶۰)  
 ۷. (۶۱) (۶۲) (۶۳) (۶۴) (۶۵) (۶۶) (۶۷) (۶۸) (۶۹) (۷۰)  
 ۸. (۷۱) (۷۲) (۷۳) (۷۴) (۷۵) (۷۶) (۷۷) (۷۸) (۷۹) (۸۰)  
 ۹. (۸۱) (۸۲) (۸۳) (۸۴) (۸۵) (۸۶) (۸۷) (۸۸) (۸۹) (۹۰)  
 ۱۰. (۹۱) (۹۲) (۹۳) (۹۴) (۹۵) (۹۶) (۹۷) (۹۸) (۹۹) (۱۰۰)











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## Rules for the Formation of Good Habits-

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## Thought.

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Anecdotes.

Seeing a Wind. \* v ~ y / o . ~ - \ ~ ~ R , p .

Handwritten musical notation on three staves, featuring various notes, rests, and symbols, including a large 'X' and a 'Z'.


Anecdote of Lawyers. . .

١- بجه ابر و لا ا ل ا ا ا . x a . " - " ر  
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## Setting things right

Setting things right

## Good Senses

Good Senses .. 

Imitation

Imitation of Kalmuck, Th., a. 16. 5. 1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828. 829. 830. 831. 832. 833. 834. 835. 836. 837

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